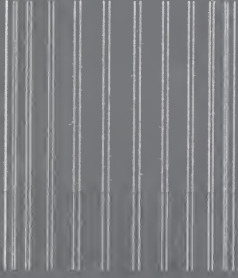




COLUMBIA LIBRARY COLUMNS



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Columbia Library Columns

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our hero of the *Battle of the Books*, with homage from *Mc*

1929 - 1954

T. M. Cleland's drawing from the *Liber Amicorum*.



COLUMBIA LIBRARY COLUMNS



A Liber Amicorum for G.M.

KENNETH A. LOHF

ON Tuesday evening, May 11, 1954, seven hundred writers, critics, illustrators and printers gathered at the Waldorf-Astoria Hotel's Starlight Roof in New York to celebrate the silver anniversary of the Limited Editions Club. The founder and director of the Club, George Macy, was official host and master of ceremonies, and the guest of honor, the poet Robert Frost, gave the principal talk of the festive evening. Ten authors—among them Carl Sandburg, Rachel Carson and Frost himself—received silver medals in recognition of their contributions to the world of books over the preceding quarter of a century. Fredric March, the actor and friend of the Macys, read the citations for these awards, as well as for the fifteen illustrators, designers and printers whose work was also honored; and Florence Eldridge (Mrs. March) and Helen Macy presented the medals.

The sumptuous anniversary dinner consisted of dishes inspired by famous passages in literature ranging from the Old Testament to Sir Walter Scott, and each course was accompanied by a suitable vintage wine from 1929, the year the Club was founded on the eve of the stock market crash that resulted in the Depression. After the dinner, the Frost talk and the awards, there remained only one other ceremony before the evening's celebrations were concluded—a toast to George Macy, at midnight, on the arrival of his fifty-

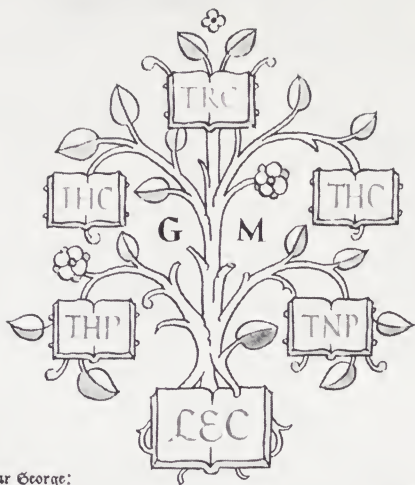
fourth birthday. When making the toast, Horace Mann, a long-time friend of the family, presented to George Macy a stout folio volume bound in full brown morocco. Entitled *Liber Amicorum of Congratulations and Good Will to G.M.*, the volume contained nearly one hundred affectionate letters, original drawings with warm inscriptions, and commemorative broadsides printed for the occasion.

The title-leaf was designed and printed by T. M. Cleland, who also contributed a foreword. The detailed charcoal portrait of G. M. by Norman Rockwell appeared as the frontispiece. In his foreword Cleland described the contents of the *Liber Amicorum* as "a variety of expressions of friendship, admiration and respect, all of them, whether humorous, sentimental, or serious, being replete with good will, and aimed at doing honor upon this historical occasion." Cleland inscribed his dramatic watercolor sketch of a revolutionary soldier, "To G. M. our hero of the Battle of the Books," while Thomas Hart Benton in his self-portrait on a horse toasts "the twenty-five years—may they continue on—and, by the way may I continue to participate in them." Lynd Ward's lively pen drawing is of a juggler of words named George Jester, the pseudonym used by George Macy when, as an undergraduate, he edited the Columbia *Jester*.

The *Liber Americorum*, which has come to the Libraries by bequest from the publisher's widow, the late Helen Macy, is now part of the George and Helen Macy Memorial Collection in the Rare Book and Manuscript Library. It was Helen Macy's wish that this remarkable volume be preserved alongside the publications of the Limited Editions Club and other items of memorabilia as a permanent record of the friendships and associations which made possible the Club's achievements as publishers of fine books.

Reproduced on the following pages are selected original drawings from the *Liber Amicorum* by artists who illustrated publications of the Limited Editions Club:

- I. Valenti Angelo
 - II. Fritz Eichenberg
 - III. Thomas Hart Benton
 - IV. Lynton Lamb
 - V. Millard Sheets
 - VI. Bernard Lamotte
 - VII. Edward A. Wilson
 - VIII. Lynd Ward
-



Dear George:

In 1929, you planted a tree. The soil was poor. But through your care, guidance and nourishment, the tree survived and grew strong. As the years passed, its branches flourished, blossomed and bore fruit — fruit which mankind thirsts and hungers for — the fruit of knowledge. Had it not been for your genius and love in grafting into being so wonderful a tree for the benefit of mankind, its roots and branches might have withered and passed into oblivion. Twenty five years have passed. The tree now is strong and many have enjoyed its fruit. Each year the fruit from the tree you planted grows richer. And I, among many who have tasted that fruit, am grateful.

Valenti Angelo



MY MANY LIVES WITH GEORGE

Now I know how it feels to be sent to
Siberia
Or to live among horses with human
criteria.
I can tell you the formula for turning
your child into gold,
How to meet Napoleon, and how to
stop him cold.
I have learned what it means to
kill your father
And how to tell a girl who loves you
not to bother.
I can even manage to feel like a fox
who is Prime Minister,
Or behave like a bloody assassin -
i.e. properly sinister.
All this - and more - I do owe you,
George dear;
May we curdle more blood together
next year!

Long may you live - and L.S.C.
And we - my wife and kids - with thee

Fritz Eichling



George
 Goes to the twenty five years
 — may they continue on —
 and by the way may I continue
 to participate in them



in good with

Thomas H. Benton



THE BEACH AT FALESÀ *by Robert Louis Stevenson*



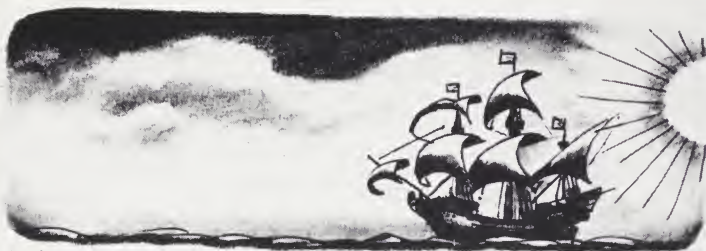
Illustrated by Millard Sheets for

The Limited Editions Club · New York

V



VI



Dear George - On your 25 year voyage

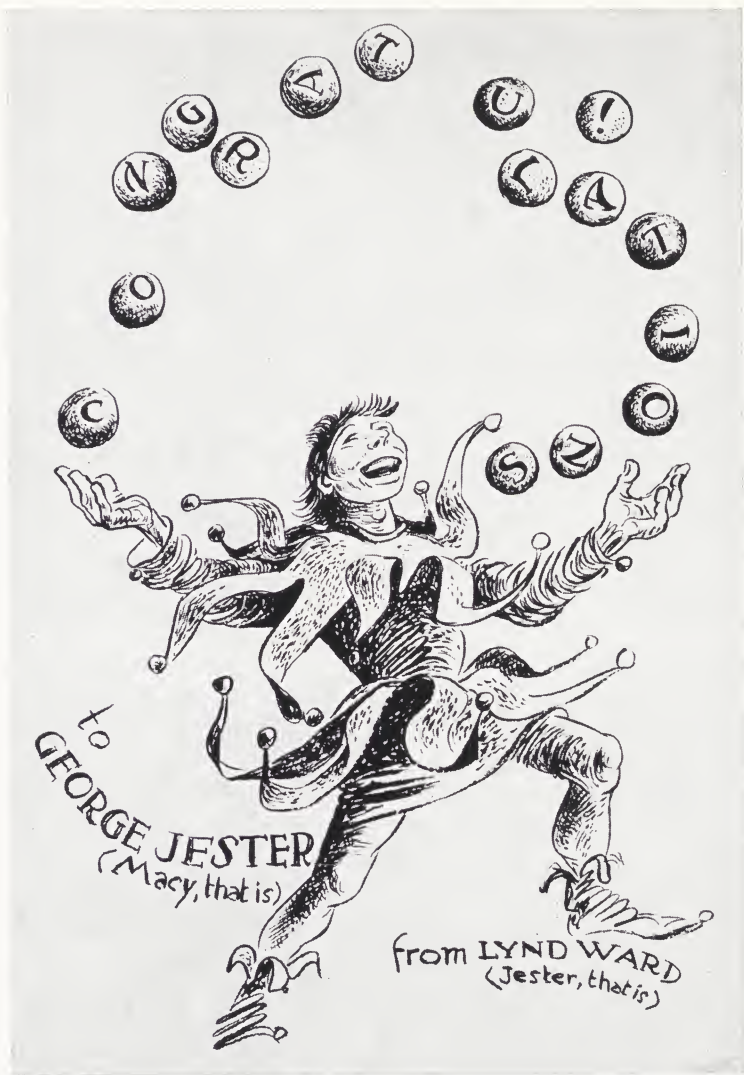


there have been Ups & Downs (mostly ups)



but you're surely in a snug harbor now!

Geo



Henry Harland: The Man and the Masks

KARL BECKSON

PREPARING to leave New York to settle in England with his wife for at least a year, the American novelist Henry Harland wrote to his godfather, the poet and banker Edmund Clarence Stedman: "Very suddenly Aline and I have made up our minds to sail with my mother and father for England on the 24th [of July, 1889]." Unlike Joyce's Stephen Dedalus, who felt the need to reject family, country, and religion in order to become an artist, or those Americans who, after World War I, became the "Lost Generation" in their rejection of American values, Harland chose to leave New York for other reasons. Indeed, as his letters among the Stedman papers at Columbia reveal, he was not leaving in the heat of anger or rejection: "Of course," he wrote to Stedman, "we may be unable to bear the lonesomeness, and so come back sooner. . . . I promise you, our hearts are heavy at the prospect; but it seems to us expedient and wise."

Nor was Harland's decision to leave America (he would not return for thirteen years) the result of his failure as a writer. Successful in the publication of five novels and a volume of short stories under the pseudonym of "Sidney Luska," he was, at the age of twenty-eight, respected by critics and general readers alike. His adoption of a Jewish-sounding pseudonym (he was himself raised as a Unitarian) and his use of Jewish characters resulted from a driving desire to succeed as a writer with what he called—in a letter to Stedman before the publication of his sensational *As It Was Written: A Jewish Musician's Story* (1885)—"new" material consisting of ethnic and supernatural elements.

With the publication of his third novel, *The Yoke of the Thorah* (1887), a significant turn of events occurred. In the novel, the

central character, Elias, loves a Christian, a love that his uncle, an orthodox rabbi, characterizes as a "spiritual disease" and inter-marriage as the "most deadly [sin] of all." During the marriage ceremony, Elias suddenly has an epileptic seizure and collapses.



Poet and banker Edmund Clarence Stedman
in the library of his home in Bronxville.

His uncle, who had foreseen that God would never permit such a marriage to occur, tells Elias that his fiancée is "a Christian, a Goy, despised and abominated of the Lord. She has served her purpose [i.e., to bring Elias back to the fold]."

Harland was subjected to charges of anti-Semitism, particularly by Jewish critics (his true identity, by then, having been widely

known). Despite the widespread attacks on him (one story, undocumented, reports that he appeared at a synagogue to defend his novel), he continued to publish under his pseudonym, but by 1889, he apparently began to find the mask a troublesome burden. As he had intended, the mask initially gave his novels the illusion of authenticity because of his presumed Jewish identity, but now that his true identity was well known, the mask had become a useless facade. While still in America, he seems to have begun a progressive shedding of his assumed identity, for on the title page of his fourth novel, *My Uncle Florimond* (1888), his pseudonym appears with his real name beneath it in parentheses, a device that was also adopted in his next two books.

On the eve of his departure in 1889, he no doubt saw his voyage as a symbolic striking out in a new direction. Upon their arrival in Britain, the Harlands spent some time in Wales, then in Paris (which would become their second home), before settling in London. Provided with letters of introduction by Stedman, they soon found themselves surrounded by many of the leading writers and artists of the time. Harland, after all, was already well known on both sides of the Atlantic, but the reception that Harry and Aline found exceeded their expectations. In one of her many letters among the Stedman papers at Columbia, Aline writes in November, 1889, "from the darkness of this sunless and misty city," that they are living just off Thurlow Square in South Kensington, near the Victoria and Albert Museum:

People are charming to us, and it is all owing to you, as usual. . . . Your letter to Andrew Lang, the first one we presented, has been more than honoured. Immediately upon receipt of it, Harry was invited to dine with him at the Oxford and Cambridge Club, where he was presented to George Saintsbury, [W. H.] Pollock [ed., *Saturday Review*], Rider Haggard, Longman, of Longman and Green & several others, editors and reviewers chiefly. . . . The next thing Mr. Lang did was to put him up the following day at the Savile Club of which all the literary men of note in London are members. . . . Of course the

Savile Club is invaluable and pleasant to Harry. He meets all those men who generally lunch there—and he dines with Walter Besant there this evening. He has quite lost his heart to Besant, who is a lovely, unaffected and enthusiastic man. . . . We have enquired about Gosse here. He hasn't a friend. Everyone says he is envious, spiteful, and exceedingly "mauvaise langue."

An interesting comment passes almost parenthetically on the English: ". . . in the main I find Englishmen and Englishwomen so lacking in specific levity as to be almost oppressive." Harry, she writes, is "always hard at work, he of course allows nothing to interfere with his morning and finds he can work better & for a longer stretch at a time than at home, where he used to get frightfully nervous." This last remark may be another clue to the Harlands' sudden departure from New York.

On December 30, Harland wrote to the novelist William Dean Howells, who had, like Stedman, become his mentor in the writing of fiction, that he and Aline were having a "very pleasant existence in this howling wilderness of fog," but he still complained of being "very homesick." Early in 1890, he published two short works of fiction, *Two Voices* and *Two Women or One?*, both issued in America with his own name on the title pages but with his pseudonym beneath in parentheses. The English edition, however, contained only his real name; he was, at least in England, delivered from "Sidney Luska." Of the two works, *Two Women or One?* is a return, in genre, to Harland's first novel; he himself called it a "shilling shocker," for it involves a woman with a dual personality, which recalls *Dr. Jekyll and Mr. Hyde* but without Stevenson's more compelling depiction of the dark side of the mind.

By the end of 1890, the Harlands were established in their flat at 144 Cromwell Road, South Kensington, which, in the mid-90s, became one of the celebrated centers of London literary life. In just four years, Harland was to emerge as a major figure in such circles; indeed, almost from the beginning, he made a favorable impression as a dandy and wit, quickly establishing himself as a

colorful Aesthete who worshipped art for its own sake (a new mask for a new setting). A prominent Aesthete, the poet Richard Le Gallienne (father of the actress, Eva), recalled in his memoirs, *The Romantic 90s* (1925), that Harland was "one of those Americans in love with Paris, who seem more French than the French themselves, a slim, gesticulating, goateed, snub-nosed lovable figure, smoking innumerable cigarettes as he galvanically pranced about the room, excitedly propounding the *dernier mot* on the build of the short story or the art of prose."

Though Harland gave this impression of unlimited vitality, there was the ever-present danger of ill health. Writing to Stedman at the end of 1890, Harland revealed that in the previous year he had suffered from bleeding of the lungs. To do his "daily stint of fiction" required "every pennyweight of strength." However, despite the difficulty, he was moving in the most exalted literary and artistic circles:

Whistler is the best friend we have made here: a most eccentric, kind-hearted, brilliant, delightful creature. He is not so brilliant as E. C. S[tedman], nor so kind-hearted; but he comes second after him among the people whom we know. . . . After Whistler I think the man we like best in London is Edmund Gosse. We were horribly afraid of him in the beginning of our acquaintance, for he has a reputation for a *mauvaise langue*: but to us he has been all kindness. Walter Besant we like too, and Henry James. . . . Rudyard Kipling is amusing, Haggard is an overgrown schoolboy. Thomas Hardy, who lives at Dorchester, but comes to town a good deal, is also interesting, but not up to his books.

Despite his poor health, Harland published a three-volume novel, *Mea Culpa* (1891), depicting political refugees from Russia living in Paris. But in the spring of 1892, he received discouraging news about his condition: the prognosis was poor. Writing to Mrs. Stedman, Aline said that the doctors' evaluation fell like a "thunderbolt" upon them and had become a source of anxiety: "It

sometimes seems to me that I have lost my buoyancy and light-heartedness forever. The shock was even more for Harry—yet we have refused to believe all the doctors said, and every sign of



Harland in the late 1880s.

improvement gives us courage. . . ." In November of that year, Harland wrote to Stedman that his illness was seriously affecting his capacity for work ("I have written nothing but a handful of stories . . ."), but his letter reveals a new attitude toward the novel: "I am coming to lose my faith in the *novel* as a form of fiction, and

I think of the short story more and more as the thing desirable." His failing strength had no doubt produced this new attitude.

Having recovered somewhat, Harland left with Aline for Paris in March, 1893, where he worked on short stories for a London periodical. In April, Gosse joined them, and at his request, Harland led him on a tour of the Symbolist haunts along the Boulevard Saint-Michel. Relying on Harland, "who knows his Paris like the palm of his hand" and who, "with enthusiastic kindness," offered to be his cicerone, Gosse (who later described this episode in *The Savoy*, April, 1896) set off on his adventure. For three days, Gosse and Harland successfully captured Symbolist and Decadent butterflies in their natural habitats, including that "really substantial moth, Verlaine." The adventure included the quaffing of a "number of highly indigestible drinks" and listening to recitations of obscure poems.

When Gosse departed from Paris, Harland sought out Henry James, whom he regarded as the "Master" and after whom he would model himself as an artist. Harland wrote to Gosse that he had seen James, who "thought the world in general rather a poor affair. He asked affectionately, however, about you, and said how much he enjoyed his Parisian glimpses of you. Then he gave me a copy of his last volume of tales, forbearing to add, 'A poor thing, but me own.'" Recalling the amusing adventure with Gosse among the Symbolists, Harland concludes: "... tonight I am to get my grub at the Banquet de la Plume, where Verlaine will preside. I wish you could see the card of invitation—it is very droll and symbolistic, adorned with caricatures of Verlaine and Mallarmé."

Writing from Paris, James informed Gosse of the time spent with Harland. His letter reveals James's acute awareness of his young disciple's desperate yearning as a writer:

Poor Harland came and spent 2 or 3 hours with me the other afternoon—at a café front and on chairs in the Champs-Élysées. He looked better than the time previous, but not well; and I am afraid things are not too well *with* him. One would like to help him—and I try to—in

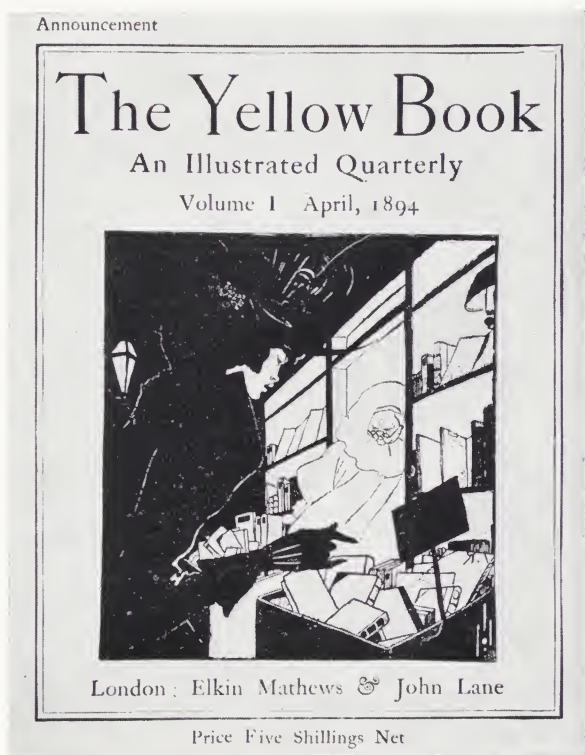
talk; but he is not too helpable, for there is a chasm too deep to bridge, I fear, in the pitfall of his literary longings unaccompanied by the *faculty*.

Having decided to remain in France for the summer, the Harlands, with six young English painters, rented a little house in Normandy in a village near Dieppe. These "friends, or friends of friends," as Aline wrote to Stedman in August, included Charles Conder, "a real genius if ever there was one, a modern Constable"; D. S. MacColl, the art critic, whose water-colors were to be exhibited that autumn in London; and Alfred Thornton, who, like MacColl, wrote a memoir of the event. The earliest contingent of this group—MacColl, Thornton, and Harland—arrived in early July, wearing blouses and berets, "the wonder of Dieppe." Of Harland, MacColl wrote to his sister: "Harland . . . believes in the 'light touch'. . . . He spends his mornings in an attic in a large Jaeger dressing-gown and writes his stories before washing himself. At other moments he lights little bon-fires on the garden walks and cooks potatoes by himself."

Aline, who managed the house, sat as a model for the painters. In the late afternoon, they would all meet for tea in the orchard near an inn, not far from their rented house, to discuss art. As Aline describes the days' events to Stedman, "Every night we have music, dancing, and song—in fact our miscellaneous evenings are quite *recherchés*." The general mood was indeed festive as well as creative. For their own amusement, they acted out a mystery play, *The Garden of Eden*, in which Aline played God, Conder was Adam, and MacColl, as the serpent, hung enticingly from a tree. At the end of the summer, MacColl wrote a long poem characterizing each of the group. Of Harland, he wrote:

'ARLAND, a most reclusive gent,
On literary toils intent;
Yet would he, o'er the flowing bowl,
Discourse of Nature and the Soul,
And things less fit for the reporter,
For half of him was Latin Quarter.

Of major significance in his memoir, however, is MacColl's contention that it was he who suggested to the group "that what was wanted was a periodical composed of literature and of art independently." This idea, according to MacColl, was later taken by



Announcement for the first volume of *The Yellow Book*.

Harland to John Lane, the publisher, and *The Yellow Book* was born.

In her long letter to Stedman that August, Aline reveals a new direction in Harland's writing, which she suggests is directly related to his prior illness. It is a striking insight on her part, borne

out by the direction of her husband's writing for the remainder of his career:

Since his illness, which has been far more grave than any one has suspected except his mother and me, his work and he have passed into another Arcana, a more sublimated one, a less flesh and blood one; a more rarefied atmosphere surrounds them. The tragedies are those passing in a conscience, the sensitivenesses of intensely sensitive apprehensions and perceptions. I think that Harry's work will never be popular again, for this reason—but on the other hand it already takes a high literary standing here.

The passage is Jamesian, a reflection of Harland's admiration for the Master. Aline's belief that her husband's work would never again be popular was, of course, mistaken, for Harland, unable to follow the Master, often lapsed into romantic sentimentality, which appealed to a wide audience. The American writer Vincent O'Sullivan called him "a sort of lemonade Henry James."

The major effort, however, of Harland's life was the founding and editing, with Aubrey Beardsley, of *The Yellow Book* (1894-97), the first artistic periodical in England to reach a wide audience. Harland had met Beardsley, so the story goes, in the waiting room of the latter's physician; like Harland, Beardsley was tubercular. Having illustrated Oscar Wilde's *Salomé* with pictures that were startling (and, in some cases, unpublishable), Beardsley had already achieved some notoriety as an artist, and in dress and manner he had also attracted widespread attention. One wit quipped cruelly that Beardsley's pretensions were such that even his lungs were affected. By the end of 1893, Beardsley was one of Harland's intimate circle invited to Cromwell Road to meet Verlaine, who was in England to give a series of lecture-readings. C. Lewis Hind, editor of the *Pall Mall Budget*, wondered, while observing Harland and Beardsley on Saturday evenings in Cromwell Road, who would die first. (Beardsley, as it turned out, died in 1898 at the age of twenty-five.)

The opportunity to establish a major periodical excited Beardsley, then only twenty-one (Harland was thirty-two). The two approached Lane with the proposal, which was accepted almost immediately. Max Beerbohm, writing to his friend Reggie Turner,



Max Beerbohm's drawing, "Some Persons of 'the Nineties,'" caricatures George Moore, Oscar Wilde, W. B. Yeats, Aubrey Beardsley and other writers. Harland appears in the left center just behind Arthur Symonds and Charles Conder.

announced the founding of *The Yellow Book* with his usual facetious exuberance: "It is to make all our fortunes. . . ."

Though it created a sensation when it appeared in April, 1894 (primarily because of Beardsley's suggestive and mocking draw-

ings), *The Yellow Book* was not designed as a deliberate expression of artistic Decadence in the 1890s. Indeed, Harland, Beardsley, and Lane agreed to exclude Wilde from its pages as a symbolic gesture: he had, for many, become the embodiment of moral recklessness. The periodical, as the critic Arthur Waugh wrote of its forthcoming appearance, would be "thoroughly representative of the most cultured work which is now being done in English literature." If it stood for anything, Waugh stated, it was against "dullness and incapacity" and with "no hall-mark except that of excellence." Privately, Beardsley was willing to go somewhat further: in a letter to a friend, he explained: "Our idea is that many brilliant story painters and picture writers cannot get their best stuff accepted in the conventional magazines, either because they are not topical or perhaps a little risqué."

Despite the abuse from many critics when the first issue appeared, *The Yellow Book* was a financial success. Harland, having propelled himself to the center of the literary world in London, had successfully adopted a new mask of identity—that of the Aesthete in the practical world of journalism. By the turn of the century, he embarked on a new phase of his career as a writer of Anglo-Italian romances, of which *The Cardinal's Snuff-Box* (1900) is his best-known work. He returned in triumph to America in late 1902, but within three years, his health took a sudden turn for the worse. At the age of forty-four, he died in southern Italy, where, in a last desperate attempt to save him, he had been brought by his mother and Aline.

The Duke's Laws

JOSEPH H. SMITH

LAST November Mrs. Charles Blyth Martin, a member of the Van Cortlandt family, made a gift to the Rare Book and Manuscript Library of a very rare manuscript copy of the first laws of the Province of New York. The nature of the volume is in part described on the title page:

Lawes.

Establisht by the Authority of his Majesties Letters Patents graunted to his Royall Highness James Duke of York and Albany bearinge date the 12th day of March in the sixteenth yeare of the Reigne of our Sovereigne Lord King Charles the Second.

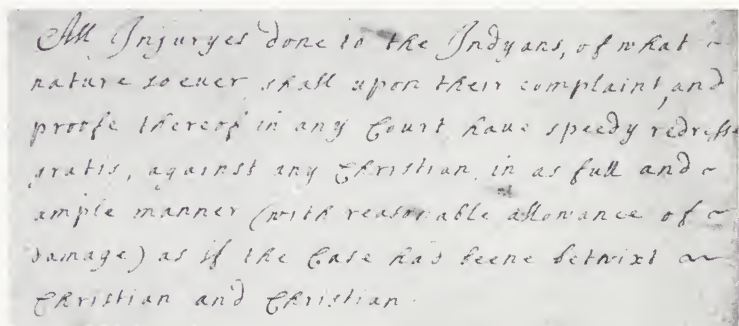
Digested into one volume for the Publick Use of all the Territories in America under the Government of his Royall Highness.

Collected out of the severall Lawes now in force in other his Majesties American Colonies and Plantations.

Publisht March the first Anno Domini 1664 at a Generall Meeting at Hempsteed upon Long Island, By virtue of a Commission from his Royall Highness James Duke of Yorke and Albany to Collonell Richard Nicolls, Deputy Governour, Bearing date the second day of Aprill 1664.

The laws published March 1, 1664/5 cover 132 pages of the manuscript, all written in one hand. Bound in with these laws are manuscript copies, in different hands, of nine sets of amendments and additions (covering 52 pages) issued at various times between 1665 and 1677. Some of the additional documents bear the signatures of Richard Nicolls, the first English governor of New York (1664-1668), or of Francis Lovelace, the second governor (1668-1673); most are signed by Matthias Nicolls, secretary of the province.

The laws of March 1, 1664/5, over eighty in number, are arranged by subject matter in alphabetical order; this format may have derived from the English abridgments or the Massachusetts Bay code of 1660. A number of titles deal with procedure in civil



All Injuries done to the Indyans, of what nature so ever, shall upon their complaint, and prooffe thereof in any Court have speedy redresse gratis, against any Christian, in as full and ample manner (with reasonable allowance of damage) as if the Case had beene betwixt a Christian and Christian.

The laws relating to Indians were remarkably protective as is shown in this excerpt from the Van Cortlandt manuscript: "All Injuries done to the Indyans, of what nature so ever, shall upon their complaint, and prooffe thereof in any Court, have speedy redresse gratis, against any Christian, in as full and ample manner (with reasonable allowance of damage) as if the Case had beene betwixt Christian and Christian." On the same page of the manuscript are provisions for the fair purchase of Indian lands, and for the prohibition of the sale of firearms to them, "nor any vessell of burthen, or Rowe boate (Canooes onely excepted) without licence. . ."

actions, law enforcement, the establishment of courts, the appointment and regulation of various officials, town matters, and taxation. Property rights are covered by titles dealing with the administration of estates, real property, horse marks, negotiable instruments and wrecks of the sea. Various regulatory provisions deal with innkeepers and ordinaries, Indians, brewers, cattle and fencing, surgeons, physicians and midwives, weights and measures, and wolf bounties. Domestic relations are covered by laws relating to master and servant, children, marriages, dowries, births and burials. Other provisions of importance appear under the titles *Bond Slavery*, *Church*, *Indians*, *Military Affairs* and *Oaths*. Guarantees of individual rights and representation in the legislative process are

conspicuous by their absence. A short section on *Precedents and Forms*, the last title appearing in other copies of the Duke's Laws, is not found in the Van Cortlandt copy. A page of the section dealing with forms of oaths is missing from the manuscript. The list of "Markes for Horses of Every Towne upon Long Island," appearing at the very end of the East Hampton text, is omitted from the Van Cortlandt copy.

An understanding of the role of the Duke's Laws requires some recapitulation of events in the early history of New York. On February 28, 1663/4, as part of the struggle between England and the Netherlands for maritime and commercial supremacy, Charles II of England ordered a military expedition against the Dutch possessions in North America. A few weeks later the King granted to his brother James, Duke of York and Albany, as sole proprietor, an expansive charter which covered *inter alia* lands claimed by England lying between the Connecticut settlements and the Delaware River, including Long Island which was in part inhabited by English settlers from Connecticut. In April royal commissions were issued to Richard Nicolls and others to demand and take possession of New Amsterdam. The small squadron dispatched from Portsmouth in May appeared off New Amsterdam in mid-August and, supported by forces from Connecticut and Long Island, demanded surrender of the town. The Dutch authorities, in a hopeless military position, agreed to surrender the town on September 6; the articles of capitulation were ratified on September 8 and New Amsterdam became New York.

After persuading or compelling the Connecticut authorities to relinquish any claims to jurisdiction over any Long Island towns, Governor Nicolls turned to the task of establishing new laws for the conquered territory. By the terms of his patent the Duke of York was authorized to make orders and laws for the government of the province provided they were not contrary to the laws or statutes of England. Nothing in the charter provided for or contemplated popular participation in the legislative process. On De-

cember 1, 1664, Nicolls notified the several Long Island towns, both Dutch and English, that he would meet with deputies from the towns "so soon as the weather and opportunity is reasonable." In the meantime all magistrates were to remain in their several offices. The Governor also assured the towns that he had not considered any taxes or duties but that they might assure themselves of equal, if not greater, freedoms and immunities than those enjoyed in any New England colony.

On February 8, 1664/5, a circular letter was sent to the Long Island towns (Staten Island being considered part of Long Island) and Westchester, the portion of the province called Yorkshire, announcing that a General Meeting would be held at Hempstead on Long Island on the last day of the month "to Settle good and knowne Laws within this government for the future." The freemen of each town were to elect two deputies to attend this meeting. The elections were duly held and, in some towns at least, the representatives were instructed to press for the adoption of certain laws. On February 28, or perhaps March 1, the Governor and deputies from Southampton, East Hampton, Setauket, Huntington, Oyster Bay, Southold, Hempstead, Jamaica, Gravesend, Newton, Flushing, Brooklyn, Bushwick, Flatbush, Flatlands, New Utrecht and Westchester assembled at Hempstead in a General Meeting.

In preparation for the meeting Nicolls perused copies of the laws of other English colonies and drafted a code of laws for presentation to the assembled deputies. In a February 23 letter to Governor John Winthrop of Connecticut Nicolls commented:

I am very sorry that the copy of your Laws will not come early enough to my hands, out of which I might have made a choice before the general meeting . . . having made it my whole business to prepare a body of laws against that time; but however I shall be glad to review your laws, knowing that nothing of so public a nature as laws can be perfect at first especially from my collection, whose genius and capacity (if any) hath not been applied to matters of that nature. . . .

The meeting at Hempstead lasted ten days. No record was kept of the proceedings with respect to establishment of laws. Evidence of what happened appears in a March 13 letter from Nicolls to Winthrop:

[A] Copy of yr Lawes came to my hands . . . when I was upon the way to Hempstead and had finisht the body of Lawes for this Government except the Publike Rates whereof I gave the Deputies their choice amongst all the Laws of the other Colonies who received verbatim those of Conecticott. All the other Lawes are collected either out of those of Boston [Massachusetts Bay], Newhaven Mary-Land or Virginia and by that you may conclude them not much differing from those of yr Colony. However I mett with great tryalls and exercises of Patience and some very disobliging persons whom I sought most to satisfy both with reasons and Civility, but they were throwne upon very undeserving persons namely Capt Young [John Youngs of Southold] and Mr. Howell [John Howell of Southampton] for whose sake onely I had made divers condeseconsions and alterations in the Lawes in open court. . . .*

Passages in a later "Narrative and Remonstrance" of the deputies assembled at Hempstead shed further light:

[Governor Nicolls] declared unto us . . . that he had prepared a body of general laws to be observed; the which were delivered to us, and upon perusal, we found them to be a collection of the Laws now in practice in his Majesties other colonies in New England, with abatement of the severity against such as differ in matters of conscience and religion.

We proceeded to object against some and propose other clauses in the laws, whereupon several amendments were made with further assurance from the Governor, that when any reasonable alteration should be offered from any town to the sessions the Justices should

* The two letters of Richard Nicolls to Governor Winthrop make it difficult to accept the view held by some eminent nineteenth century historians that the Duke's Laws were drafted by the Earl of Clarendon, father-in-law of the Duke of York, and given or sent to the governor. We suspect many of the changes in the wording of laws adopted from other colonies were the work of the provincial secretary, Matthias Nicolls.

tender the same at the Assizes, and receive satisfaction therein, the truth and effects whereof we have since found.

Once published it was necessary to provide copies of the laws to each of the towns, seventeen in number. We have little informa-



James, Duke of York (later James II)
as painted by Peter Lely, ca. 1680.

tion as to the mechanics of copying and distribution. Although more than one clerk was employed, at least one Long Island town did not receive its copy until June, 1665.

No copy was sent to the Duke of York for confirmation until

March or April, 1666. On July 30, 1665, Nicolls explained the delay to the Earl of Clarendon:

. . . the first 3 sessions [Courts of Sessions in the ridings] haue bine held with good satisfaccon to all the Collony, 7^{ber} is held a generall Assizes the Governour, Councell, and Justices upon the Bench, where the lawes are againse to bee reviewed and amended, in case any reasonable objections bee made, otherwise to bee confirmed heere, and remitted over to His Royall Highnesse for his Royall hand, to make them authentick, and then if they were printed and imediately sent over they would bee fully satisfactory to these parts, and of some consequence to his Maties Interest, in relation to the other Collonies, . . .

Finally, on April 7, 1666, Nicolls informed the Earl of the dispatch of the laws:

My Lord I have remitted for confirmation to his Royall Highness the present Lawes of this Colony collected out of the Lawes of the other Colonies, onely with such Alterations as may revive the Memory of old England amongst us, ffor Democracy hath taken so deepe a Roote in these parts, that y^e very name of a Justice of the Peace is an Abomination, wherefore I have upon due Consideration of his Maties Interest layd the foundations of Kingly Government in these parts so farre as is possible, which truely is grievous to some Republicans, but they cannot say that I have made any alteration amongst the English for they had no setled Lawes, or Government before.

These laws did not receive the approval of the Duke of York until November 4, 1667. They were never printed. Printed copies could have been used to attract to the province "men well affected to Monarchy" by showing that "our new Lawes are not contrived so Democratically as the Rest."

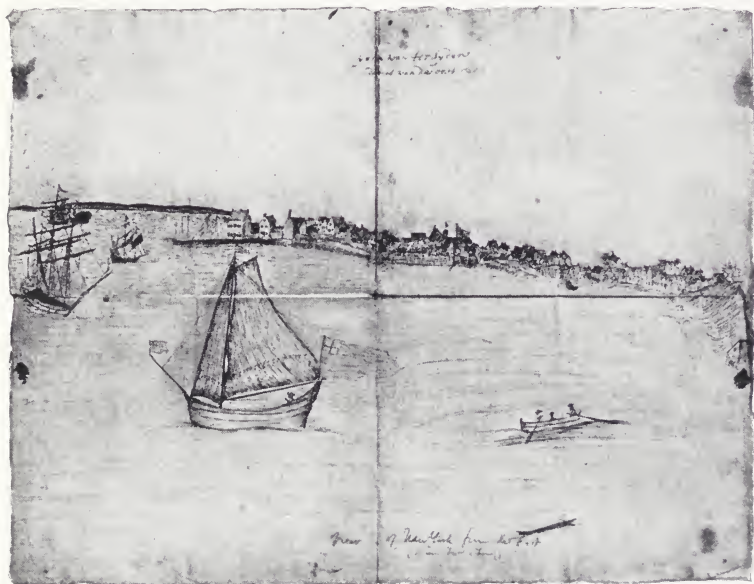
The Van Cortlandt copy is one of the few extant copies of the Duke's Laws disseminated after the Hempstead General Meeting. The best-known copy of the Duke's Laws is the East Hampton copy. It was printed in the *Collections of The New-York Historical Society* in 1811, the first appearance in print of the complete

text of the laws as published in March 1664/5. When the colonial laws of New York were collected and published in 1894, the editors elected to print the East Hampton copy with editorial indication of textual variances with the so-called Roslyn or Hempstead copy. A close comparison of the East Hampton text, as printed in *Colonial Laws of New York* (Vol. I, pp. 6-71), and the Van Cortlandt copy reveals numerous variances in spelling, capitalization and punctuation. There are also a few differences in paragraphing and in the order of titles. Most of the variances of the Roslyn copy are also present in the Van Cortlandt copy.

A "perfect" copy of the Duke's Laws would consist of the complete text of the laws published on March 1, 1664/5 (as in the East Hampton copy), plus all the amendments and additions promulgated up to the establishment of a provincial Assembly in 1683. Fifteen sets of such amendments and additions have been identified; some were issued by the governor, others by the governor and the General Court of Assize. Eight of the amendments and additions are printed in the *Colonial Laws of New York*, two in a monograph on the Duke's Laws by the late Morton Pennypacker, Historian of Suffolk County and East Hampton, one in the Oyster Bay Town Records, and three in the Court of Assize records. The fifteenth, not printed to the best of our knowledge, appears in the Van Cortlandt copy—the orders of the General Court of Assize of 3-5 October 1677. The Van Cortlandt copy thus contains virtually the complete text of the East Hampton copy of the March 1, 1664/5 laws and nine of the fifteen known sets of amendments and additions.

To whom was the Van Cortlandt copy originally sent? The evidence is ambiguous. A marginal entry opposite the title *Church* reads: "Provisoe. The pres^t Minister of the East Riding not to be compelled or incurre that penalty." This entry, not found in the East Hampton or Roslyn copies, indicates that the recipient town was in the East Riding of Yorkshire or Long Island. However, one of the sets of amendments and additions is directed on the

verso of the last page to the Justices of the North Riding. The earliest set is addressed to Daniell Denton, Justice of the Peace at Jamaica. Barely visible on the back portion of the binding, written in ink, are what may be the words "Jemeca/Sessions." Inscribed



New York seen from the east, ca. 1679; pen and ink drawing by Jasper Danckaerts. Governor Nicolls's residence, "Whitehall," is the large building at the extreme left of the town.

on the inside of the front cover is "This book bound by me Richard Jones." "The Law Book." Identification of Jones may assist in determining the provenance of the volume.

The tradition in the Van Cortlandt family is that this volume was once part of the extensive library of John Chambers (1700?-1764), a prominent colonial lawyer (admitted to practice in 1724) and puisne justice of the Supreme Court (1751-1761). From 1739 to 1753 he was Common Clerk of the City of New York, Clerk of the Court of Record for the City, and Clerk of the Peace and Ses-

sions for the City and County of New York. He married into the Van Cortlandt family in 1737. When Chambers died without issue in 1764 he left half his library to his favorite nephew, Augustus Van Cortlandt, and half to John Jay, also related by marriage. The inventory of the library, dated c. 1760, does not list a copy of the Duke's Laws as such, but some of the titles are vague, *i.e.*, "Laws of New York 2." The volume does not contain the signature or bookplate of Chambers which is found in most of his books which have survived. Augustus Van Cortlandt was also a lawyer and succeeded to his uncle's clerical offices, holding them until surrender in June, 1784. It is possible that he acquired the copy of the Duke's Laws from a source other than his uncle's bequest. However, he usually wrote his name on the title page of such acquisitions; none appears in the Duke's Laws. In any event the copy of the Duke's Laws was kept with a collection of the books of John Chambers and Augustus Van Cortlandt until 1927 when Mrs. Martin's father, also named Augustus Van Cortlandt, at the instance of the late Professor Julius Goebel, Jr., placed the volume in the custody of Columbia University Libraries for safe keeping.

Two aspects of the Duke's Laws require some comment. First, were the laws in effect only in the English settlements on Long Island? Secondly, when did the Duke's Laws cease to have any validity in the Province of New York?

The view held by some historians that the Duke's Laws were limited in effect to the English settlements on Long Island was criticized by Goebel and Naughton in their *Law Enforcement in Colonial New York*. They point out the statement on the title page of the Van Cortlandt copy (omitted from some copies) that the laws were "for the Publick Use of the Territories in America" under the government of the Duke of York. They also note the presence of delegates from the Dutch towns on Long Island, and proof positive from the Bushwick Town records. The laws were put in force in Staten Island and Westchester as part of Yorkshire, and in June, 1665, in New York City. That some opposition to use of

the Duke's Laws continued is evident from the amendments and additions of the Court of Assize held November 3-6, 1669. These orders, found in the Van Cortlandt copy, open with the following passage:

Whereas ye Laws Established in this Government & confirmed by his R. Highnesse though long since publisht' yett have not beene put in practisse throughout his R. Highn^{ss} his Territoryes, It is ordered that from & aft^{er} ye Session of this Court of Assizes, ye body of Laws comprised in one Volume, allowed and confirmed as aforesaid, Togeth^{er} wth ye Additions & Amendments be in force in all parts of this Government, & none others Contrary or Repugnant to y^e Laws of England.

There was delay in Esopus, but the proclamation of Governor Andros of November 9, 1674, after New Amsterdam was returned to English rule and a second charter issued to the Duke of York, declared the Duke's Laws to be generally in effect. In September, 1676, Andros ordered that "the booke of lawes Establisht by his Royall Highnesse, & practiced in New Yorke, Long Island and Dependences bee likewise in force and practiced" in the Delaware settlements, except for some matters peculiar to Long Island.

Assuming the book was his, why would Chambers want a copy of the Duke's Laws? Was it an antiquarian pursuit or did the volume have value to him as a lawyer or judge? The laws passed by the first General Assemblies (1683-85) superseded many provisions of the Duke's Laws but nothing in the "Dongan laws" voided or repealed the Duke's Laws as such. Nor was there any repeal when New York, for a short period, became part of the Dominion of New England or when the General Assembly called by Lieutenant Governor Jacob Leisler met briefly in 1690. More important is the impact of an April 24, 1691, resolution of the General Assembly declaring null and void both the Dongan Laws and the Duke's Laws. While earlier the New York judiciary had wavered on the effect of the resolution, Chief Judge Cardozo in his famous

opinion in *Beers v. Hotchkiss* in 1931, declared that this action of the Assembly, lacking the concurrence of the Governor or Council, was without the force of law and that the minutes of the Supreme Court after 1691 showed resort to both the Dongan Laws and the Duke's Laws. Since none of the collected laws of colonial New York included either the Dongan Laws or the Duke's Laws (lending credence to the contention that they were not in force after 1691), Chambers would have had to rely upon a manuscript copy. We can assume that Chambers would have had some use, if not a great deal, for his copy of the Duke's Laws.

Two other matters require some mention. Under the Duke's instructions to Governor Nicolls all laws not approved within one year were to become void. Few, if any, appear to have received such approval, yet we have found no challenge made to the validity of the basic laws or any amendments or additions thereto. Secondly, on at least two occasions Nicolls promulgated amendments and additions to the laws of March 1, 1664/5, without the concurrence of the Court of Assize. Did the governor have authority to make amendments and additions to the laws without confirmation at the Court of Assize? We believe that Nicolls had such authority but political expediency limited its use.

In closing we think it appropriate to set forth an evaluation of the Duke's Laws made by George H. Moore, Librarian of The New-York Historical Society in the 1860s and an early student of the Laws:

Their importance to the lawyer as well as the historian is obvious, for they are the basis of all subsequent legislation in respect to the subjects to which they relate. They tend to show the progressive state of our laws, with the various changes they have undergone from the commencement, and serve to throw light on the historical transactions of the colonial period.

Our Growing Collections

KENNETH A. LOHF

Gifts

Albrecht-Carrié gift. The papers of the late René Albrecht-Carrié (A.B., 1923; A.M., 1923; Ph.D., 1938), Professor of History at Barnard College and at the School of International Affairs, have been presented by Mrs. Albrecht-Carrié through the good offices of the executor, Professor Stephen Koss. They comprise primarily the research notes and manuscripts for his important writings on European history, including those for his major books, *A Diplomatic History of Europe Since the Congress of Vienna*, *The Historical Background of European Unity* and *The Meaning of the First World War*. Among the correspondence files are letters from James Truslow Adams, Édouard Daladier, Pierre Mendès-France, Albert Sarraut and James T. Shotwell.

Auerbach gift. A rare Samuel L. Clemens publication has been received as a gift from Mr. Bart Auerbach: *Mark Twain's Memory-Builder: A Game for Acquiring All Sorts of Facts and Dates*, published in 1891. Conceived by Clemens as a game to aid children in remembering historical dates, the complete set, which is present in Mr. Auerbach's gift, includes: a playing board with directions on the verso, dated Hartford, February 1891; a pamphlet entitled, *Facts for Mark Twain's Memory Builder*, New York, Charles L. Webster & Co., 1891; and a box with printed label containing the two sets of pins to be used in playing the game.

Barzun gift. Correspondence files relating to his recent literary and lecturing activities have been presented by University Professor Emeritus Jacques Barzun (A.B., 1927; A.M., 1928; Ph.D., 1932) for inclusion in the collection of his papers. In addition, Professor Barzun has donated nearly two hundred volumes from his personal

library including the following fine editions: S. T. Coleridge, *Letters, Conversations, and Recollections*, New York, Harper & Brothers, 1836; *Aventures du Baron de Münchhausen*, Paris [1866], translated by Théophile Gautier, *fil*s, and illustrated by Gustave Doré; and Thomas Love Peacock, *Letters to Edward Hookham and Percy B. Shelley*, Boston, The Bibliophile Society, 1910, edited by Richard Garnett.

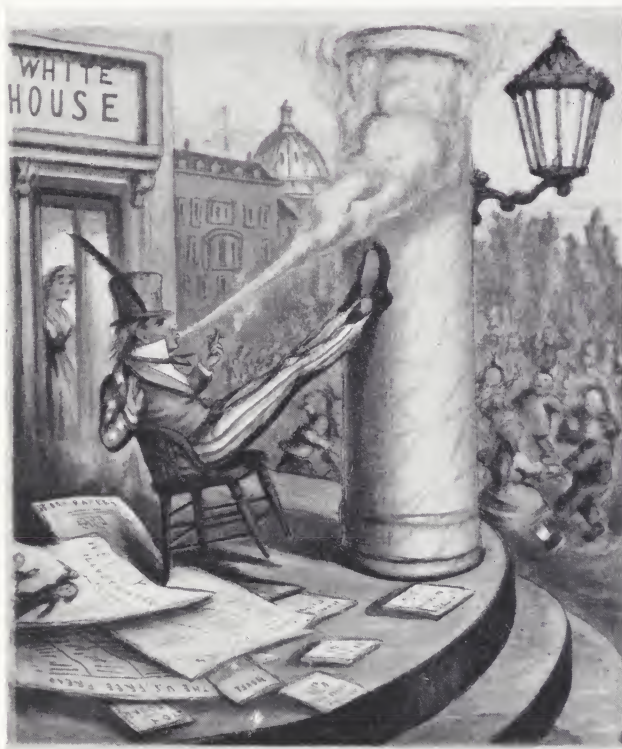
Benkovitz gift. Professor Miriam Benkovitz has donated first editions of Nancy Cunard, *GM; Memories of George Moore*, 1956, and George Moore, *Letters to Lady Cunard*, 1895-1933, 1957.

Buttenwieser gift. The rare collected edition of Shakespeare's works, published in London in 1768 for J. and R. Tonson, has been presented by Mr. Benjamin J. Buttenwieser (LL.D., 1977). The ten-volume set, bound in the original marbled boards with vellum backs, is on large paper, entirely uncut, and is quite likely the largest copy extant. Edited by the eighteenth century Shakespearean commentator and editor, Edward Capell, this edition is the first to contain an attempt towards a bibliography. Each of the volumes in Mr. Buttenwieser's gift contains the book label of the distinguished collector, Jerome Kern.

Class of 1923 gift. The College Class of 1923 has been notable for its annual presentations of seventeenth century English literary works. The members of the Class have recently donated a copy of James Shirley's tragedy, *The Maides Revenge*, printed in London in 1639 by Thomas Cotes. Although this play, the second written by Shirley, was licensed and first performed in 1626, it was not printed until 1639 in this quarto edition.

Dalton gift. Six hundred volumes have been donated by Mr. Jack Dalton, including works on printing, literature, bibliography and education. Among the volumes selected for the rare book collection are: Oscar Lewis, *Lola Montez: The Mid-Victorian Bad Girl in California*, published by The Colt Press in San Francisco in

1938, one of 750 copies signed by the author; and *À la Mémoire de Alan Seeger . . . Trois Poèmes*, a pamphlet printed in 1917 by M. Diéval in Paris, which includes a French translation of Seeger's best-known World War I poem, "I Have a Rendezvous with Death."



"Now Yankee Doodle lives at ease—
The White House is his home, sir."

Illustration by Thomas Nast for the McLoughlin Bros.
edition of *Yankee Doodle*. (Henne gift)

Handler gift. Mr. Milton Handler (A.B., 1924; LL.B., 1926), Professor Emeritus of Law, has established a collection of his papers with the gift of more than five hundred letters, received from

justices, lawyers and legislators in the course of his practice as a lawyer specializing in antitrust and trademark law. Professor Handler began his legal career as law clerk to Harlan Fiske Stone of the Supreme Court, and the correspondence files contain eighty-eight letters to him from Stone, as well as letters from Hugo L. Black, Louis D. Brandeis, Benjamin N. Cardozo, Tom C. Clark, William J. Donovan, Felix Frankfurter, John C. Knox, H. L. Mencken, E. R. Stettinius, Jr., Senator Arthur H. Vandenberg, and other lawyers, legislators and public figures.

Hazard gift. Dr. John N. Hazard, Nash Professor Emeritus of Law, has added to the collection of his papers in the Bakhmeteff Archive a group of twenty notebooks containing his class notes while a student at the Moscow Juridical Institute from 1934 to 1937. These notes are of unusual importance, not only for the study of Soviet legal thought during that period, but also as indication of the effects of the purges of the 1930s on Soviet education.

Henne gift. The Libraries' holdings of children's literature have been enriched by the gift from Professor Frances Henne of an extensive and important collection of imprints of McLoughlin Brothers, a major New York publisher of illustrated books for young people in nineteenth century America. Dating from the 1840s to the 1890s, the approximately eight hundred volumes in the gift exemplify the high standard of printing inexpensive colored picture books through wood-engraving and chromolithography, by which the company became known in households across the country. Especially popular, and typical, were the "Aunt Mary Series" and the "Aunt Oddamadodd Series," as well as such standard titles as *The Adventures of Mother Hubbard and Her Dog, Cock Robbin, Goody-Two Shoes, Jack and Jill, Little Red Riding Hood, Mother Goose, Puss in Boots* and *Tom Thumb*. Examples of all of these in their brightly-colored original wrappers are included in Professor Henne's gift, as well as eleven original printing

blocks used by the firm and six games for children manufactured by McLoughlin Brothers in the 1890s.

Highet gift. The papers of the late Gilbert Highet (Litt.D., 1977), distinguished classical scholar and Anthon Professor of Latin Language and Literature, have been presented by Mrs. Highet. Among the extensive files of manuscripts are the notes and research papers relating to his numerous articles and books, including *The Anatomy of Satire*, *The Art of Teaching*, *The Classical Tradition*, *Juvenal the Satirist*, *People, Places and Books*, *The Speeches in Vergil's Aeneid* and *Poets in a Landscape*. Of special interest are the nearly five hundred photographs taken by Professor Highet on a trip to Italy in 1956, a selection of which was used to illustrate *Poets in a Landscape*, published the following year. There are also files pertaining to his work as a member of the board of judges of the Book-of-the-Month Club and as chairman of the editorial advisory board of *Horizon*, as well as for his popular series of syndicated radio talks, broadcast on WQXR in New York, on a wide variety of literary topics. Reflecting Professor Highet's wide associations in the scholarly, publishing and literary worlds are the more than four thousand letters in the collection, including correspondence with Maxwell Anderson, Lawrence Durrell, Clifton Fadiman, Randall Jarrell, Roger Sherman Loomis, John Masefield, Christopher Morley, James Thurber and Edmund Wilson.

Hyde gift. With her gift of forty-one first editions of works by Bret Harte, Mrs. Donald F. Hyde (A.M., 1936; Ph.D., 1947) has brought our holdings of this writer of tales of the American West close to completion. Among the volumes in her gift is a fine copy in the original cloth binding of his most famous collection of stories, *The Luck of Roaring Camp*, published in Boston in 1870, the title story of which is set in a California mining camp. There is also a fine copy in the original printed wrappers of the first separate London edition of Harte's *Lotharw: or The Adventures of a Young*

Gentleman in Search of a Religion, [1871], which had earlier appeared in America in book form in *Condensed Novels*.

Kraus gift. Eight handsome editions of works printed by the Gehenna Press, Northampton, Massachusetts, each of which is



Photograph by Gilbert Highet of Hadrian's Villa
in Tivoli. (Highet gift)

inscribed by the artist, Leonard Baskin, to Mr. and Mrs. Thomas Peter Kraus, have been presented by the recipients for inclusion in the collection of Gehenna Press imprints which they have continued to strengthen and complete through their frequent generous gifts. Included in the recent gift are: *A Letter from William*

Blake, 1964, one of 25 copies with an additional suite of the wood engravings by Baskin printed on Japanese vellum, inscribed "Printer's copy"; *Flosculi Sententiarum*, 1967, a collection of printers' ornaments of flowers once owned by Bruce Rogers, issued in an edition of 250 copies; and Alfred, Lord Tennyson, *Tiresias*, 1970, with etchings by Baskin, one of fifty copies, also inscribed "Printer's copy."

Kristeller gift. Professor Paul O. Kristeller (L.H.D., 1974) has donated a manuscript document, dated London, February 14, 1804, in the hand of Sir William Weller Pepys, Master in Chancery. It is a deposition of bankruptcy of one John Phillips, a merchant of Red Lion Square.

Longwell gift. Mrs. Daniel Longwell has added to the Longwell Collection twenty-one autograph diaries kept by her during the years 1943-46, 1949-57, 1965 and 1967-68, in which she recorded her own and her husband's daily activities during the World War period and after his retirement in 1954 as chairman of the board of editors of Time, Inc.

MacLachlan gift. In 1977 Miss Helen MacLachlan (A.B., 1918, B.) presented a collection of more than five hundred letters written to her family by John Masefield and his wife, Constance. Miss MacLachlan has now added to this impressive collection a fine group of nineteen letters and one telegram from the Poet Laureate and one letter from Constance which she received during 1954-1956, relating primarily to the trip Miss MacLachlan made to England in the summer of 1954. In these affectionate letters Masefield advises her on things to do and places to visit in London, Glasgow and in the countryside of England and Scotland.

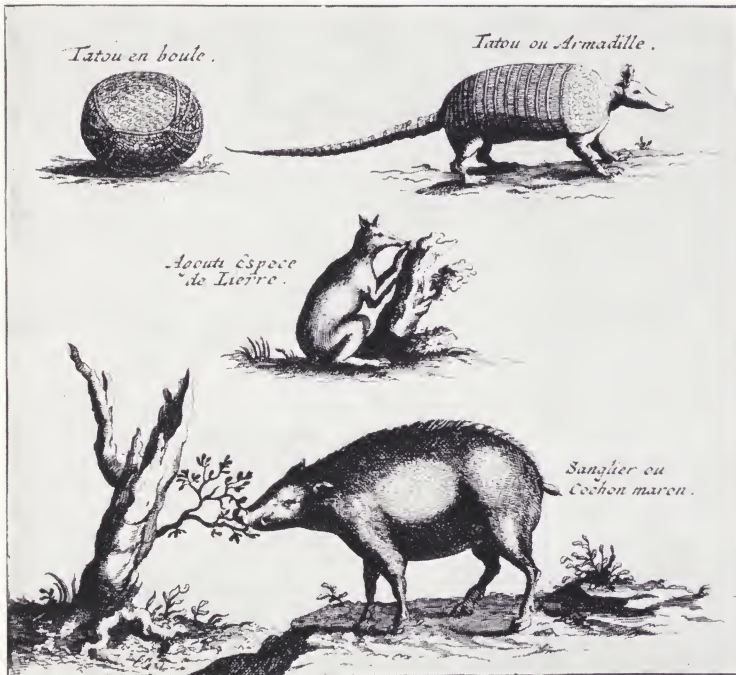
Macy memorial gift. The friends and associates of the late Helen Macy contributed funds for the acquisition of a book in her memory, and the volume selected is the limited edition of Dard Hunter's autobiography, *Before Life Began: 1883-1923*, recounting his

family background and early years in Ohio, work with Elbert Hubbard at the Roycroft Shop in East Aurora, New York, travels in Europe and residences in Vienna and London, and early adventures in papermaking. Signed by the designer of the book, Bruce Rogers, the work was printed in 1941 for the Rowfant Club of Cleveland at the press of A. Colish on paper made in the author's mill at Lime Rock, Connecticut. A further unusual feature of the book is the water-mark self-portrait of Hunter serving as a frontispiece.

O'Brien gift. Several important editions of French literary works have been donated by Mrs. Justin O'Brien, including the limited folio edition of Jean Genet's *Querelle de Brest*, privately printed in 1947, and illustrated by the author. One of nine lettered copies in original wrappers, this copy has a presentation inscription on the title-page as well as an inscription and drawing by Genet on the front cover of the portfolio. Mrs. O'Brien's gift also includes the following handsome, limited editions: André Gide, *La Tentative Amoureuse*, Paris, 1921, illustrated with watercolors by Marie Laurencin; and Jean Giraudoux, *Mirage de Bessines*, Paris, 1931, with a frontispiece by Jean-Gabriel Daragnès.

Pacella gift. Dr. Bernard Pacella has presented an eighteenth century medical manuscript and two rare illustrated works relating to the history of America. The manuscript, entitled "An Act to Regulate the Practice of Physick and Surgery within the Colony of New Jersey" and dated September 26, 1772, is signed by the last royal governor of the Province, William Franklin, the illegitimate son of Benjamin Franklin. This act, relating to the licensing of doctors and adopted by the last colonial assembly of New Jersey meeting in Perth Amboy, was also signed by Jonathan Deare, Charles Pettit, David Ogden and Cortlandt Skinner. The two printed first editions were written by French missionaries and based on their travels to the New World: Jean Baptiste Dutertre, *Histoire Générale des Antilles*, Paris, 1668-1671, four volumes

bound in three; and Jean Baptiste Labat, *Nouveau Voyage aux Isles de L'Amérique*, La Haye, 1724, six volumes. Both works are extensively illustrated throughout with handsome engraved maps and views.



Engraving from Labat's *Nouveau Voyage aux Isles de L'Amérique*, 1724. (Pacella gift)

Raditsa gift. To the collection of papers of her father, the late Guglielmo Ferrero, Mrs. Bogdan Raditsa has added a group of forty-one pieces of correspondence, including twenty-five letters written by Ferrero to the French author, Henry Moysset, dated from 1907 to 1915.

Reiss gift. Mr. Lionel S. Reiss has presented more than one hundred first editions of literary works, among which are several rare

poetry pamphlets: W. H. Auden, *Our Hunting Fathers*, one of five on Florentine paper printed by Frederic Prokosch in New Haven in 1935; Mina Loy, *Lunar Baedeker*, published by the Contact Publishing Company in Paris in 1923, with the embossed ownership stamps of George Platt Lynes, Glenway Wescott and Monroe Wheeler; Ezra Pound, *Imaginary Letters*, issued by the Black Sun Press in Paris in 1930, one of fifty copies on Japan vellum signed by Pound; Stephen Spender, *At Night*, printed for the author in 1935 by Frederic Prokosch, one of five copies on Brunsells parchment; and Virginia Woolf, *Kew Gardens*, printed by the Hogarth Press in 1919, with woodcuts by Vanessa Bell. Another unusual work in Mr. Reiss's gift is the copy of William Orpen's *Stories of Old Ireland & Myself*, London, 1924, with two full-page humorous pen and wash drawings by Orpen tipped in and inscribed to Carroll Carstairs.

Schiller gift. Mr. Justin G. Schiller has donated a group of thirteen wood blocks for three covers in the "Aunt Oddamadd Series" of children's books published by McLoughlin Brothers, New York, ca. 1854-1860. These blocks will join the extensive collection of imprints and wood blocks of McLoughlin Brothers recently presented by Professor Frances Henne.

Smith gift. A group of fourteen useful historical works has been donated by Professor Joseph H. Smith (LL.B., 1938), including: John Nickolls, *Original Letters and Papers of State, Addressed to Oliver Cromwell*, London, 1743; and Johann Schilter, *Thesaurus Antiquitatum Teutonicarum, Ecclesiasticarum, Civilium, Litterariorum*, Ulm, 1728.

Taylor gift. To the collection of Sophie Kerr manuscripts, established several years ago, the donor, Mrs. Davidson Taylor, has now added five splendid original watercolor, pen and charcoal drawings, which were done as illustrations for Sophie Kerr's fiction writings published in *Woman's Home Companion* and *The American Magazine* from 1914 to 1917. The artists represented are

Edward L. Chase, Maginel Wright Enright, Emlen McConnell, Clarence F. Underwood and John Alonzo Williams. Also in the gift is the oil painting by Frances Rogers for the dust jacket illustration for the Sophie Kerr novel, *The See-Saw*, published in 1919 by Doubleday, Page & Co. Measuring 16¾ by 26½ inches, the oil depicts, in the romantic style of the period, a young man in white tie reflected in a dressing table mirror looking at a woman in evening dress who is seated before the mirror admiring her pearl necklace.

Wilberding gift. A group of twenty-five eighteenth and nineteenth century books have been presented by Mrs. Katherine Van Cortlandt Wilberding, including first American editions of Francis Bacon's *Essays Moral, Economical, and Political*, Boston, 1807, and William Buchan's *Domestic Medicine*, Philadelphia, 1795, both in the original bindings. Mrs. Wilberding's gift also includes a bound volume of manuscript medical notes describing various diseases and their symptoms, written in the early 1820s by Edward Newenham Bibby, who attended the College of Physicians and Surgeons in 1809.

Wilbur gift. Mr. and Mrs. Robert L. Wilbur have presented the files of Gramercy Bookshop, a book business which they founded in New York in 1940 and have operated to the present day. Included in the collection are more than eleven thousand letters, orders and invoices documenting the purchase of literary first editions by institutions, collectors and authors throughout the United States and western Europe.

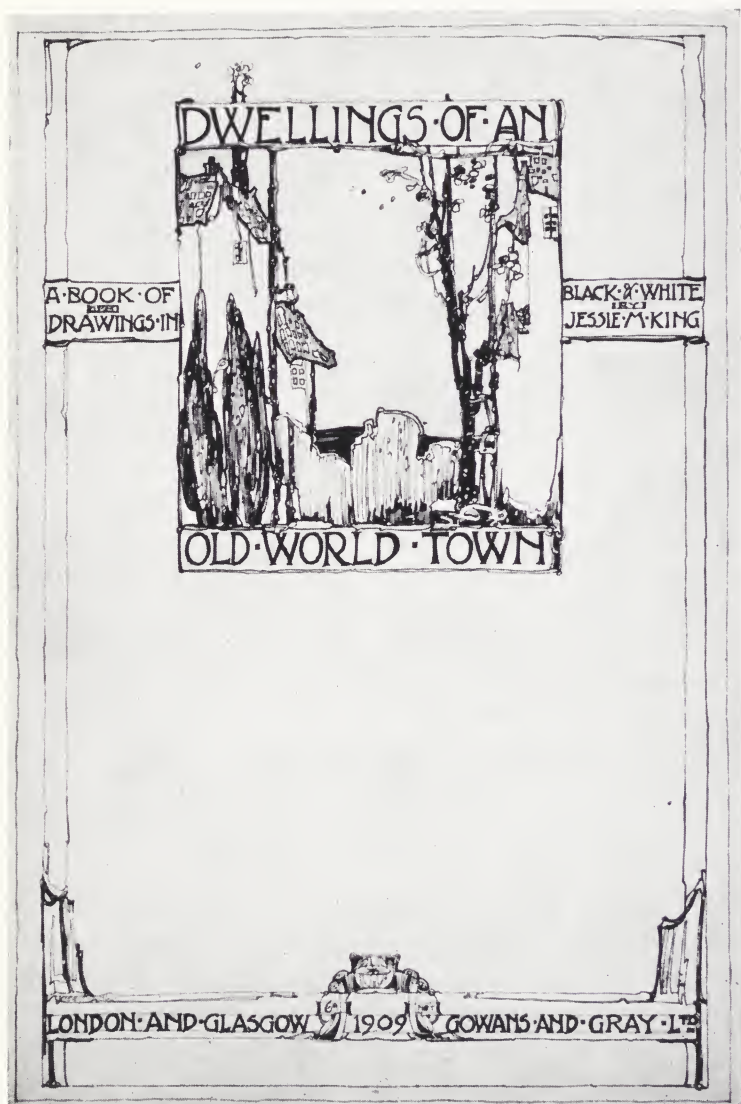
Recent Notable Purchases

Engel Fund. Important manuscripts by two American fiction writers were acquired this year on the Solton and Julia Engel Fund. The first of these is the holograph manuscript of James Gibbons Huneker's *Painted Veils*, a novel published in 1920 concerning art-

ists, critics and Bohemians in New York, which, because of its treatment of sexual themes, was considered advanced for its time. Written on 206 leaves, the manuscript contains several hundred corrections, deletions and insertions. This manuscript was acquired with the assistance of the Friends Endowed Fund. The second acquisition is the nineteen-page holograph manuscript by Frank Norris of his "A Lost Story," published in the *Century Magazine*, July 1903, and reprinted in *The Spinners' Book of Fiction*, 1907. Among the books acquired on the Engel Fund were: Herman Melville, *Pierre; or, the Ambiguities*, first edition in the original blue cloth, published in New York in 1852; and Marianne Moore, *Selected Poems*, New York, 1935, first edition inscribed to Professor and Mrs. William York Tindall by the author and containing her corrections and notations in ink on thirteen pages.

Friends Endowed Fund. In honor of the opening of the Albert Ulmann exhibition in February, two original pen and ink drawings by the Glasgow artist and illustrator, Jessie Marion King, were acquired on the Friends Endowed Fund: a cover design, embellished with watercolor and gilt, for the 1907 edition of Maurice Maeterlinck's *Alladine and Palomides*, which shows the influence of art nouveau on the Glasgow designers of the period; and a design, heightened with watercolor, for the cover of her *Dwellings of an Old World Town: A Book of Drawings in Black & White*, published in 1909. The latter is the first book publication of King's sketches of buildings and towns, a genre to which she turned after her contact with Charles Rennie Mackintosh and other Scottish architects.

Ulmann Fund. To mark the twenty-fifth anniversary of the founding of the Albert Ulmann Fund by Ruth Ulmann Samuel, an exhibition of major acquisitions of the past quarter century made by means of the Fund was held in the Rotunda of Low Memorial Library during the month of February. Nearly four hundred Friends, members of the library staff and guests of Mrs. Samuel



Pen and wash drawing by Jessie M. King for the cover of her *Dwellings of an Old World Town*. (Friends Endowed Fund)

attended the opening reception on the afternoon of February 1. Included in the exhibition were the following illustrated works acquired during the anniversary year: Charles Leconte de Lisle, *Midi-Noon*, translated by John Theobald, published by the Janus Press, 1977, with a four-page folding paperwork illustration by Claire Van Vliet; Henri Michaux, *Vigies sur Cibles*, published in Paris, 1959, with nine colored etchings by Sébastien Matta, one of 99 copies signed by author and artist; and Saint-Pol-Roux (pseudonym of Paul Roux), *Août*, Paris, 1958, one of 140 copies signed by the artist Georges Braque, whose four etchings in black, bistre and blue illustrate the volume.

Activities of the Friends

February Meeting. More than four hundred Friends and guests attended the reception on Thursday afternoon, February 1, opening the exhibition *From Picasso to Rauschenberg*. Acquisitions made during the past 25 years by means of the Albert Ulmann Fund were featured in the exhibition, and Mrs. Sanford Samuel, Albert Ulmann's daughter and the donor of the Fund, was the guest of honor.

Bancroft Awards Dinner. The Rotunda of Low Library was the setting on Thursday evening, April 5, for the annual Bancroft Awards Dinner, sponsored by the Friends. Dr. Gordon N. Ray, Chairman of the Friends, presided. President William J. McGill announced the winners of the 1979 awards for books published in 1978 which a jury deemed of exceptional merit and distinction in the fields of American history and diplomacy. Awards were presented for the following: Christopher Thorne, *Allies of a Kind: The United States, Britain, and the War Against Japan, 1941-1945*, published by Oxford University Press; and Anthony F. C. Wallace, *Rockdale: The Growth of an American Village in the early Industrial Revolution*, published by Alfred A. Knopf, Inc. The President presented to the author of each book a \$4,000 award from funds provided by the Edgar A. and Frederic Bancroft Foundation, and Dr. Ray presented citations to the publishers.

Future Meetings. Meetings of the Friends during 1979-80 have been scheduled for the following dates: Fall Meeting, Thursday evening, November 1; Winter Exhibition Opening, Thursday afternoon, February 7; and the Bancroft Awards Dinner, Thursday evening, April 3.

Exhibitions in Butler Library

Melville Cane at 100

April 15-June 29

Turn-of-the-Century American Posters

July 10-September 25

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